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undergraduate" (Preface, iii), it is obviously expected that either the College instructor or the College textbook will supplement it at some points. This is avowed in the case of the prosody, for, as declared in the Preface (iii-iv), only the meters used by Vergil and Ovid have been explained, on the ground that College text-books dealing with the lyric and the dramatic poets regularly explain their meters. The early Latin use of *cum* with the indicative, where Golden Latin employed the subjunctive, receives only a mention, so far as concerns *cum*-causal clauses (754, Note 2); of the late use of temporal conjunctions with the subjunctive in iterative sense, we do not find even mention, but at most only implication.

We do not believe that this Grammar will supersede Allen and Greenough, nor that it ought to. But pressure is a manifest fact in the work of the Latin teacher in many a School and College. For a statement of the 'minimum essentials', not as held by our rivals and opponents, but as practical Latinists will admit them, this book, in our judgment, is unsurpassed. Where Allen and Greenough is deemed too full, or too detailed, or too philological, the Concise Latin Grammar can be cordially recommended. We should prefer it, under these circumstances, to any other. That it will need a small amount of supplementing for College work is true. We should wish the College student to possess a fuller Grammar. Nevertheless, this Grammar can be used with satisfaction by the ordinary College student.

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BUFFALO, NEW YORK

HENRY S. DAWSON

TRANSLATIONS OF ARISTOTLE'S POETICS

In a notice of Professor Gilbert Murray's Preface to Ingram Bywater's translation of the *Poetics* of Aristotle, THE CLASSICAL WEEKLY 15. 39-40, Professor Knapp was good enough to mention my Amplified Version of the treatise. My book is no longer published by Messrs. Ginn and Company, but has a new lease of life through Messrs. Harcourt, Brace, and Company.

As it seems to me, Professor Murray overstates the difficulty of translating the *Poetics*—that is, once we know in a given case precisely what Aristotle means, and when we can be sure whether he is using a term like 'prologue' or 'discovery' or 'myth' in a loose and general, or in a stricter and more technical, sense. Bywater himself says (Aristotle on the Art of Poetry, viii), "The book, taken as it is, with perhaps an occasional side-light from some of his other works, is intelligible enough".

I agree, then, that sometimes, as Professor Murray says, "we must not attempt to draw very closely to the meanings of Greek words"; and I disagree by adding that, when we render the *Poetics* of Aristotle into a modern language, we must sometimes draw as closely to them as we can. Dr. Gudeman, in his German translation of the *Poetics* (Leipzig, Meiner, 1921), is often surprisingly true to the Greek with no sacrifice of the modern idiom; I heartily recommend this translation to the few Americans who occupy themselves in a scholarly way with the *Poetics*. And they may study with profit Dr. Gudeman's article, *Die Syrisch-Arabishe Uebersetzung der Aristotelischen Poetik*, in *Philologus* 76 (1920), 239-265. Here, and not in Professor Murray's Preface, is the newest light on Aristotle's theory of poetry. More light from the same source may be expected in the edition of the *Poetics* that Dr. Gudeman, in his translation, announces.

To return to Professor Murray, how can one say that in Aristotle's day "the only living form of drama was the New Comedy"? Aristotle was born B. C.

384. According to Professor R. G. Kent, in *The Classical Review* 20 (1906), 153-155, Aristophanes died B. C. 375 or later (when Aristotle was a boy nine or ten years old); his fame, however, did not die then. In B. C. 340-339, when Aristotle was at the height of his powers, there is indication of a revival of the earlier comedy on the Athenian stage (compare the inscription in *Urkunden Dramatischer Aufführungen in Athen*, edited by Adolf Wilhelm, page 27). Probabilities favor the notion that at least one play of Aristophanes was thus revived. In the *Didascalieae*, Aristotle seems to have been preoccupied, as far as comedies are concerned, with the period of Aristophanes. And whenever his *Poetics* was written, as may be seen from the conjoint allusion there to Sophocles, Homer, and Aristophanes, the last-named was then regarded as the supreme figure among comic poets.

If there was any period of 'Middle' Comedy, Aristotle lived through that. But, Meineke and others to the contrary notwithstanding, there is no real evidence that his favorite among comic poets was Anaxandrides; I have gathered all the evidence, as I believe, on this and related points, and have reason to hope that my article on the subject will soon appear. Did the comic poet Anaxandrides produce a more living form of the drama than the tragic poet Theocritus, Aristotle's own pupil?

And what of the 'New' Comedy in our sense? Philemon began to exhibit plays at Athens about B. C. 330, and Menander in B. C. 322-321, a year or so after Aristotle left the city—doubtless after his death. It is reasonable to suppose that Aristotle had formed his notions of literary art before 330, and very unreasonable to think that he was influenced by the stripling Menander. He may very well have known Menander, who was a pupil of Aristotle's friend and pupil Theophrastus; and Menander may have learned something from the *Poetics*.

Is there no presumption in saying that Aristotle "misunderstands" the word *mythos*? I have seen it stated that in his day *mythos* was used for 'plot' in tragedy, and *logos* for 'plot' in comedy. He himself, when mentioning Crates's success in constructing comic plots, says that Crates made '*mythoi* and *logoi*'. Aristophanes uses *logos* to describe the substance of a comedy—and the comic poet Antiphanes, contemporary with Aristotle, applies *logos* to the tragic story of Oedipus or Alcmeon! We know too little of the terms used in Greek treatises on literary art and the like to assume that Aristotle misunderstood them; in the *Poetics* he refers perhaps thirteen times to other authorities or technical works in the same field. He seems to have been reasonably well-acquainted with what others had said and written on the subject; we can not be.

The utility of the *Poetics* to the student of modern literature is a subject too large and varied for discussion here. I have dealt with the question in my 'amplified' rendering. But on this point again, Professor Murray seems to be at odds with Bywater, who says that Aristotle "tells one, in fact, how to construct a good play and a good epic, just as in the *Rhetoric* he tells one how to make a good speech. And in so doing, he has succeeded in formulating once for all the first great principles of dramatic art, the canons of dramatic logic which even the most adventurous of modern dramatists can only at his peril forget or set at naught".

Let me add the following from Alfred Croiset (A. and M. Croiset, *Histoire de la Littérature Grecque* 4. 739-740: 'Of late, certain scholars, perhaps through a natural reaction against the former idolatry long accorded to the *Poetics*, have seemed to take pleasure in depreciating the work. This new exaggeration is not more reasonable than the other. The *Poetics* is a masterpiece, in which the fundamental traits of Greek

poetry, considered in its evolution as well as in its essence, are noted with a precision that gives the work a value well-nigh eternal'.
 CORNELL UNIVERSITY

LANE COOPFR

MATERIAL RELATING TO CLASSICAL ARCHITECTURE IN AMERICA

In THE CLASSICAL WEEKLY 14.152, in the account of a meeting of The New York Classical Club, reference was made to an address by Dr. W. B. Dinsmoor, of Columbia University, on The Inheritance of American Art from Classic Greece. Unfortunately, the paper has not been printed.

In The American Historical Review 27.47-57 (October, 1921), there is an article entitled Architecture in the History of the Colonies and of the Republic, by Professor Fiske Kimball, of the University of Virginia. On pages 56-57 there is a reference, all too brief, to the classical revival in architecture in the early days of the American Republic. Professor Kimball, however, states that he has discussed in detail the "origin and antecedents of American classic buildings", in his books, Thomas Jefferson and the First Monument of the Classic Revival in America (published apparently in 1915: see especially page 48), and Thomas Jefferson, Architect (see in particular page 42), and in his article, The Bank of Pennsylvania, which appeared in the Architectural Record 44 (1918: see especially pages 135-137).

C. K.

THE AMERICAN ACADEMY IN ROME

Fellowships in School of Classical Studies

The American Academy in Rome announces its annual competitions for the Fellowships in Classical Studies. There is one Fellowship of the value of \$1,000 for one year, and one of the value of \$1,000 a year for two years. Residence at the Academy is provided free of charge, and board is furnished at cost. There is opportunity for travel in Italy and Greece. The awards are made after competitions, which are open to unmarried men and women, citizens of the United States. Entries will be received until March 1. Competitors must submit evidence of attainment in Latin literature, Greek literature, Greek and Roman history and archaeology, and must prove their ability to use German and French. They must also present published or unpublished papers so as to indicate their fitness to undertake special work in Rome. Fellows will be selected without examination other than the submission of the required papers. For application blanks and detailed circulars of information apply to Roscoe Guernsey, Executive Secretary, 101 Park Avenue, New York City.

ROS COE GUERNSEY

CLASSICAL CLUB OF GREATER BOSTON

The first winter meeting of the Classical Club of Greater Boston was held at the Girls' Latin School, on Saturday, December 10. Mr. Walter V. McDuffee, of the Central High School, Springfield, spoke on The Survey of the Classical Field, explaining in detail the investigation now being made by Dr. Gray and Professor Carr. Mr. Willard Reed, the retiring

President, presented the report on the Questionnaire, sent out by the Executive Committee, on Continuation Reading. It was encouraging to know that the members of the Club had read so much since graduation from College. Vergil and Homer were the authors read by the greatest number; Horace, Sophocles, and Aeschylus came next. It was voted to appoint a committee of three to arrange for general reading in Classics by the Club.

The following officers were elected; President, Professor A. H. Rice, Boston University; Vice-Presidents, Dr. Fred B. Lund, Professor R. K. Hack, of Harvard University, and Dr. Ellen F. Pendleton, President of Wellesley College; Secretary, Clarence W. Gleason, Roxbury High School; Treasurer, Thorton Jenkins, Head Master, Malden High School; Censor, Albert S. Perkins, Dorchester High School.

ALBERT S. PERKINS, *Censor*

THE NEW YORK CLASSICAL CLUB

The Classical Forum

The Classical Forum, which is held under the auspices of The New York Classical Club, met on Saturday morning, December 10, at Barnard College. The topic announced for discussion was, Minimal Essentials in Latin, with especial reference to the tentative list of Objectives in the Teaching of Latin recently sent out by the American Classical League (see The Classical Journal 17.22-25). The Chairman, Dr. Barclay W. Bradley, opened the meeting with an address in which he classified these Objectives, and commented briefly on each, in regard to its value as primary or as secondary, its feasibility under the present New York State Syllabus in Latin, and its relation to modern psychological views. Where his comments were adverse, Dr. Barclay spoke, he declared, as Devil's Advocate, voicing possible attacks by unfriendly critics.

In the general discussion reference was made to the peculiar problem which must be faced by teachers of Latin in the High Schools of New York City—how to coordinate the objectives of the student who is studying Latin for one or two years only before going to work with those of the student who is going on to College. There was informal, but emphatic, expression of opinion from several School representatives in favor of the Regents's Examinations.

Finally, it was voted that a Committee of the Club be appointed to ascertain the views of the members on the proposed Objectives, referred to above, and to formulate, in a definite statement, the opinion of the Club regarding aims in the teaching of Latin.

MARGARET Y. HENRY, *Censor*

ONE TEACHER'S SUGGESTION TO FELLOW-TEACHERS

A very devoted and enthusiastic teacher of the Classics writes to me as follows: "What Secondary School teachers need to have hammered into them more than anything else is that they are not teaching translation and that they ought to teach literature. If you will forgive my lifting my eye so high, I venture to say that what College professors need to have hammered into them is that they are not teaching literature and that they ought to teach literature. They are teaching philology (most of them), which is just twenty years beyond the interests of their students. And among us all we are killing pleasure in the reading of Latin".

C. K.